



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

JAN. 76



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HONOURS AND AWARDS

M.P.D. FILM LIBRARY

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Editor : Barry Cross
Production : Les Luckhoff

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COVER PICTURE: VERONICA

FOCAL PLANE

A new year, new hopes and probably new thoughts on photography. Let us all, as photographers, banish from our minds as much as possible the various grim spectres of recession, embargoes, World unrest and so on. Let us concentrate our efforts and determine a goal of more productive photography throughout 1976. Here, that anti-inflationary word 'productivity' creeps in I hear you cry. The word that everybody seems to be throwing around with great gusto and solemnity declaring that it is "inderdaad" the most important thing in our lives. What 'they' generally don't say however is how to apply it. If we think about it, it applies itself with double value to photography. Let us think of our assignments, subjects, films etc., - productively. Let's aim to be more productive and equivalently less prolific with that precious film as it winds its way through our cameras. A typical statement perhaps that one might read anywhere, applied to any facet of industry or what have you. Let's go further than that and by looking at that statement in somewhat greater depth, motivate it.

Reflect how the cost of film rose in 1975. Hit respectively by shortage of silver, paper, bouncing foreign exchange and eventual devaluation. 1976 may be an improvement in matters financial or it may be worse. Either way, one thing is certain, even if the actual costs go down - which is highly unlikely - the price of films and papers certainly wont. More likely, to use current confusing business phraseology, it will become negatively cheaper. Think of how the cost of your film has escalated and force yourself to de-escalate the use of this commodity proportionately. This way, your film will cost you no more, but you will have less to use. If you have less to use, it will force you to think a little more before you press that button. Your 'cutting ratio' as it were has been reduced. You can't afford (in both senses of the word) to shoot as much as you used to. With this

thought heavy on our shutter-mad minds, we are going to take a little more care with each shot. Each shot must therefore be a little bit better. By cutting back on quantity you are forcing yourself to increase in quality. So what happens? You are compelling yourself to raise your own standard. Soon you will find you have fewer 'throw-outs' and more winners. If all of us, all of the clubs, every photographer in fact, were to adopt this 'cut-down' maxim, the entire country would benefit from a general raising of standard. This surely is what we're all aiming at anyway? So we are gaining twice. Our pockets shouldn't be hit much harder and our mantelpieces and walls should be adorned (if that's where you put them) with more plaques, C.O.M's and trophies. Applicable to us then is the slogan, 'Do something, it helps!'

For 1976, consider too the importance of the export market. As photographers we must do more to concentrate our efforts in this sphere. A photograph can be an ambassador. Not so much in the sense 'look what a beautiful country' most people overseas are aware of this, but more from the point 'this IS South Africa'. An intensification of entries to overseas Salons, articles and photographs to overseas journals and newspapers from us, the amateur photographers could be of tremendous importance to our country. The number of mis-informed, and just HOW mis-informed they are is shattering. The belief that lions roam the streets of Johannesburg for example is not as laughable as you might think. What to us after all does the name Iceland conjure up? A land of intense cold, snow, icebergs and eskimoes chasing polar bears or something? Look again and we might be shattered. We in our own way, albeit small, can help to eradicate this sort of thing. We South Africans, black, white, brown, whatever, we South Africans are proud of our country. Justifiably proud. Let us help to show the rest of the world just what we are proud of and why. We have the visual impact of the film and photograph in our hands. The dark-room or the editing bench can bend the truth, twist it or in some cases

completely reverse it like a certain film on Dimbaza. As amateurs we do not need to earn money, nor do we need to resort to sensationalism as the only way to earn it. Let's use more of our photography to our country's advantage overseas and help spread our true image.

Your magazine has in recent months, been fraught with hold-ups, delays, etc. This, coupled with the thought of our proposed magazine Image (or whatever it will eventually be dubbed) leads but to one conclusion. I am generally not one to lay down the law, although the name might imply otherwise, but here I can and must do just that. The deadline for News and Views as mentioned in a previous issue is the 20th of a preceeding month. On this I must now insist. Anything that arrives on the 21st, no matter how important will go into the issue dated two months on. In fairness to all members, I say this of all magazine copy without reserve to anyone or anything. Delays, irrespective of their nature fall back on editorial. To obviate this I must - if you will excuse the pun - draw the line somewhere. If you want your article or results in the February issue, you have but to insure that it reaches us before the 20th of January, it's as simple as that. For anything really panicky, there's always the Marymount. This is something we will have no option with anyway when our new magazine appears so we might as well get into the habit.

Now gentle reader you can rest your weary eyes from what must have been one of the longest Editorials ever for P.S.S.A. and read the contents of our magazine. We hope it gives you as much enjoyment as it should. If it doesn't, please let us know why and we'll try and do something about it. It is does, well, give us a pat on the back.

For 1976, Tempes Fugit!



FROM THE PRESIDENT'S PROSCENIUM

by Les Luckhoff

Pride may be one of the Vices but I am extremely proud to have been elected to the position of President of PSSA, particularly in this year which should see so many of the schemes which were planned last year coming to fruition, to name a few:- The new structure; formation of a Society (from the old Private Company); new magazine; establishment of our permanent exhibition at the Carlton Centre; A system for qualifying judges; close ties with FIAP and UNICA; organised trips overseas etc.

I should like to welcome new Chairmen to our organisation but time and space is limited this month so I should like to give greater space to our new officers, however, you'll find their names at the end of the magazine.

Congratulations are due to those members who received Service Awards: Ken Frankel, Cliff Lewis, May Sim, Ivor Shepherd, Rudi Erasmus and particularly to Tom Botha who was awarded the President's award - a high honour indeed for Tom and one he well deserved.

It is my pleasure to announce that Lionel Bevis and Nat Cowan have received their Honorary Fellowships. A fitting ending to Lionel's PSSA career (I hear however he is giving his successor the benefit of his experience) but Nat is still very much in the limelight being Keeper of our Archives besides his job as Custodian of the Bensusan Museum.

The Congress has come and gone and now we look forward to the 1976 Congress in Johannesburg which by all accounts will supercede their previous one several years ago. Pretoria put on a wonderful show - and even made a profit. But perhaps the best news about this Congress is that the clubs in Pretoria, having co-operated so closely decided that they could not disband the Congress Committee and therefore it is to continue, to bring the clubs even closer. I have an abject apology to make to Pretoria. The A.F.O. Club asked me to attend their annual dinner and prize giving. Having accepted (with a great deal of pleasure) I forgot to enter the

date in my diary, therefore the annual dinner took place and I wasn't there - I hope I don't cause this kind of embarrassment again during my term of office and I hope A.F.O. will accept my letter of apology.

I should like to welcome John Magill and Rudi Erasmus as my two Vice Presidents, I'm sure never was anyone blessed with a better and more hard-working pair of Vice Presidents. Have you received your members directory? If you have not received it let Pam Smith know. Rudi Erasmus has done a fine job in compiling this booklet - I hope you enjoy using it.

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BITS & PIECES

MINOLTA MIRROR

Messrs. L. Saul and Company are again offering Minolta Mirror to those interested. In the 1976 issue Minolta have spared no effort to make this deluxe publication better than ever before. Considerable enlarged, it will have some 120 pages 21x29cm (8x11") of rich full-colour printing and luxurious sheet-fed gravure between sparkling laminated covers. Quantities of Minolta Mirror are limited. At R2.00 a copy, book yours now from

L. Saul and Co (Pty)Ltd
P.O. Box 622
Johannesburg
2000

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GOVERNMENT ASSISTANCE TO PHOTOGRAPHIC ART - DUTCH STYLE!

The South African Government has recently agreed to recognise photography as art (see PSSA News and Views - September) and it is to be hoped that it will not be long before we see some practical manifestation of this big step forward.

Perhaps, in due course, when art-photos take their places beside paintings and other pictures on walls of homes and galleries in South Africa, we may consider following the example of the Dutch Government which recently embarked on a progressive scheme to subsidise Dutch art.

In terms of this scheme, the Government pays 20 percent of the cost of

an item of Dutch art purchased by a Dutch citizen. Recently the Government decided to include photographic prints in this scheme.

To qualify for such assistance an "art centre" becomes officially recognised as such. Once thus formally recognised, the gallery takes 20 per cent off the listed price (provided the item of art is Dutch and the purchaser is a Dutch citizen) and then claims that amount from the Government through the Ministry of Culture.



HEAR YE!

Our post box begins to fill with letters good or ill. Don't stop now, for we're insatiable, we'll never have our fill.

The Editor,
PSSA News and Views.

Dear Sir,

It has been brought to our notice that a Camera Club in Johannesburg has advised its members against entering our National Wildlife Salon due to the fact that we copy these slides and use them for the Wildlife Society of S.A., various publications such as "Natal Antelope" and our Diary etc.

Firstly the copying of slides is one of our conditions of entry but if any entrant wishes to withhold this right we will accept that wish. From the copies a slide show is produced and screened for four days in Durban and then it is sent on circuit to the Society's other branches and interested clubs throughout the country. If the Society selects any of the slides for its publications, then a copy of the print, booklet or calendar is forwarded to the Author with our compliments. Full acknowledgement is made with the Authors name appearing with the print. Surely any photographer (professionals excepted) would be thrilled and be only too happy to have one or more of his slides reproduced in a publication which will be seen by thousands of people. Without us, surely most amateurs would have no chance of having a slide published no matter how good. If any "outside" Companies approach the Wildlife Society with regard to acquiring prints,

a fee is charged and half the amount is forwarded to the Author together with a copy of the private publication where possible.

We offer most attractive prizes in our Salon --- i.e. (1st) R100.00 plus a PSSA Medal and the Fuji Floating Trophy, (2nd) R50.00, (3rd) R25.00, 6 Floating Trophies, Certificates of Merit, consolation prizes of films, and from this year our own Society Medals will also be awarded to all prize and Trophy winners. As an additional prize to the best "outsider" (The Author gaining six acceptances with the highest total marks but does not win an award) we have a beautiful wood carving donated by Mr. Dieter Kruger-Haye of Cape Town, which I assure you is a much sought after prize and would enhance any home where it is displayed. Surely no other Photographic Competition in the country offers so much in the way of prizes, trophies, medals etc., as we do.

It is not our intention to take the "Bread from another man's mouth" but to assist the Wildlife Society of S.A., which is a voluntary non-profit organisation and an ever growing body concerned with our environment and all aspects of Fauna & Flora in our beautiful land.

Yours in Conservation

Mr. D.T. Pearman

Chairman - Natal Photographic Section
of the Wildlife Society of Southern
Africa.

OK, Whodunnit? There seems to be a growing cry of the poor hard-done by exploited amateur around. My only suggestion is, read the rules of any competition before you enter. The majority, if not all rules, advise on the sponsor's standpoint regarding the copyright and subsequent usage of your material. If you don't like the rules, don't enter or insist specifically on your standpoint on the copyright situation. Remember only one thing, your entering any competition automatically means you agree, accept and will abide by the published rules!

In this particular case, we know what happens to any monies earned by the sponsor. It is used for Wildlife care and conservation. Without them we might not have wild animals to photograph. So which way do we want it? In an indirect way, are you not paying

a modelling fee to that Impala who won you that trophy? Play up and play the game!

Ed.

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OBITUARIES

It is with regret that we learn of the passing of two friends:

From Mrs. Moxley we hear of the passing of her husband Reginald. Reginald Charles Moxley was one of our founder members and retained his membership up to the time of his death in the middle of '75. It is indeed sad to record the loss of one of the men who served to form the base of our Society. We can but be assured that his faith and perseverance in his belief of what could be done in those early days was fully justified as he watched P.S.S.A. grow to what it has become today. We can but tend our sympathies Jean and say thank you for his time which you gave to us.

* * * * *

From Dr. A.D. Bensusan, we learn of the death of Dr. Harold Lincoln Thompson F.P.S.A., who passed away in Los Angeles, Calif. U.S.A. at the age of 78. He was a cornerstone member who joined P.S.A. in 1943. He was a former Chairman of the Motion Picture Division, past President of the Los Angeles Cinema Club, past Chairman of the P.S.A. Roundup of Southern California and had been a prolific monochrome print exhibitor. Dr. Thompson was widely known for original research in surgical techniques and often lectured at international medical conventions. He was a visitor to South Africa on several occasions and lectured at P.S.S.A. Congresses. He especially assisted our Motion Picture Division and will be sadly missed by all of us who knew him in South Africa.

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SALON SCENE

from Detlef Basel

This month, two important dates to remember:

West Rand Salon:

Closing date 3rd February 1976

Cape of Good Hope

Closing date 22nd March 1976

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ROBBING ALEXANDER? (with apologies)

Howzit my chinas and chicks, in fact howzit my mates? Ja, this is your old pal Norman chaffing you from the jumping championships of the P.S.S.A. Ja that's it my geys, the summer meeting of the Padda Society of South Alberton. Anyway you ou's might wonder what your old mate is doing here. Well, I'm the chief ou with the Brownie to take the 'ficial pictures of the paddas. The winning jumpers of course, only the main paddas what counts. Anyway see, this oke comes up to me and chaffs like he's a Editor or something and he's short of copy. So I says to him look my mate I'm also like short of a bit of start see. Then he chunes no no my mate copy is like a article. So I chaff ja like I can help you then I got one a those unna my bed. Jislaaik then the ou goes sort of a bit like red you know? Then he calms down a bit see. He says I'm like a gormless genius. So of course I thanks him for the compliment and we start chuning like we old gabba's you know. I reckon the ou's a bit thick you see so I takes it easy like I mean plays it real cool. I sommer flashes my Brownie and makes like a quick candid grab shot. Hey but the oke's impressed jong! He reckons my mate you just what we need! Now I know this of course but I don't like chune the ou gall. I mean us pro's can afford to be magnami.. magnaner .. - big-hearted anyway. So anyway I ventually clear it from this moff what he wants see. The oke's looking for a column. So I chune him no my mate breeze to 'ol Dup's place man. Like he's a bricky inna Mayfair dip there just by Nick the Leb's place. Hell man but the oke sommer checks me skeef. He sommer has a scratch on his kop like he's got fleas or something and he reckons I've got him completely bemused. Now by this time I'm getting a little dik of this oke. I did'nt

..... ANDRIES KRUGER

Andries Kruger, known as 'Dries to all, when asked how long he'd been clicking shutters quipped "A helluva long time".

Seriously though 'Dries has been a photographer some six or seven years. His great loves in photography are portraits and slide series. He uses a Pentax 6 x 7 which was used to take the photos on our pages except the child study and the landscape. These were Spotmatic with 150mm and 105mm lens respectively.

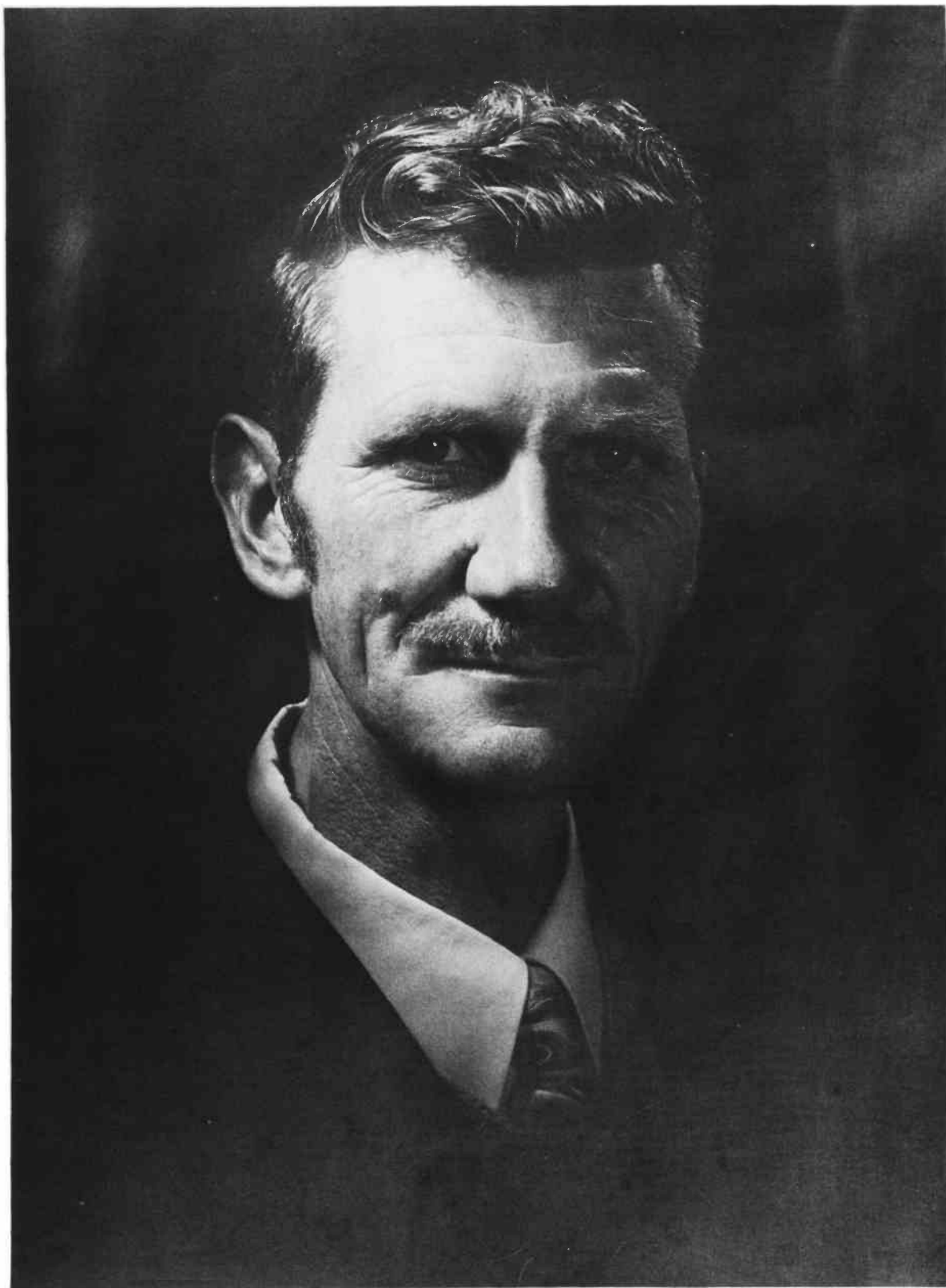
'Dries is a graduate of the Florida Camera Club, a three star worker at Johannesburg Camera Club and also has membership of the Mashonoland Camera Club. He holds a P.S.S.A. Silver Medal won at Salon '75 on the West Rand.

EARLY MORNING FISHING

DAVID



NIEK



'n *STILLE GEBED*



PROFILE - CHARLENE



chaff him nothing funny and there's like no grin on his dial so why's he bemused hey? Then suddenly it all comes out, so like a gent I helps him put it all back and I unnastand this oke's wanting a interview for News and Views. Hell Norman I reckons to myself this is your big chance my mate. The Padda Society of South Alberton's gonna be onna TV! So natcherly I chune the oke like ja my mate. You know my chinas before I know like what's the scene I'm sitting chaffing his dolly like you know? Anyway this lekker cherrie whose a secretary is writing alla time like crazy all wot I'm chuning her about my 3½ square pro Brownie an how I got my own darkroom there in Fordsburg you know? She reckons to me this is like lekker material (The chick's got class and taste my mates that was my best purple suit and yellow tackies). Anyway just as I'm getting lekker cosy with this dolly the moff comes over and checks me out like he's the fuzz. He reckons that's enough for today but he chunes that if he gets like a favourable reaction from the reedas like then I mus come back eech munth. Now he chaffs I'll get a column every time I think this is groovy like. By the end of the year I should be able to build a house hey? Well sweet ou Pete. The only thing is I didn't see no cameras for this views and news thing? Anyway maybe I'll spy you next month eh? Meantime cheerio my mates hey!

JUDGE NOT, THAT YE BE NOT JUDGED -- or - when's the next train leaving town?

by Paul Monk

*A searching look at our present-day
judging methods as used for film
competitions.*

Assignment - Mark as a percentage,
the ten best of the following:
The Mona Lisa, a summer sunrise, the
call of the fish eagle, Michelangelo's
"David", Elizabeth Taylor, Beethoven's
Ninth, the Koh-i-noor diamond,
Mount Everest, a bottle of the
best Scotch, Charlie Chaplin, the
vale of Kashmir and so on and so
on

Oh brother!

And yet, every year across the country, well-meaning organisers of cine club competitions throw this assignment (albeit in a somewhat disguised form) at a small band of unfortunates who have been conned into acting as judges. From that moment on, enough heated controversy is generated to keep a town the size of Middelburg comfortably warm all through a Transvaal winter.

Do you remember that old saying of Will Rogers, "Everybody talks about the weather but nobody does anything about it"? Well, we all talk about the shortcomings of our present judging systems but what do we do about them? What can we do about them? Are there any changes we can make that would improve matters in any way?

Of course there are. For no system has yet been devised that couldn't stand a little improvement. But instead of "leaping on to our high horses and galloping off in all directions at once", making wild and sweeping changes as we go, let's rather sit down and take a long look at what we are trying to do. Let's work our way slowly, step by step, through this rather complex matter of judging films, defining very clearly as we go, exactly what it is that we are trying to achieve and how we hope to achieve it.

Ready? Good. Then let's start by defining our primary objective: To organise a competition that will establish, from a totally unrelated collection of films, the five best, the top eight or, on a national basis the ten best entries.

Well, as an objective that's noble enough, but let's go back for a moment and take another look at the opening paragraph of this article.

Do you see what I mean? Is such an objective feasible? Is it even possible? Can such unrelated items be compared with one another?

It has long been argued that such comparisons are not possible - that "you can't put a mark (%) to a work of art" and fundamentally this argument is sound. But is a movie wholly

a work of art? If you believe that it is, then you can skip the rest of this article, for by your definition, no comparison and hence no competition is possible.

But if you can agree with David Thomson when, in his book "Movie Man" he says; "... the nature of the film process has introduced scientific elements into what has been thought of as an artistic medium..." then comparisons are not only possible but may prove feasible as well.

And so, if you can go along with the argument that movie-making is, in effect, "the art of applying a science" then "we few, we happy few" may yet get to the bottom of this judging business.

So back to our primary objective where another problem rears its ugly head. In defining our objective, we used the words "Top" and "Best". Now what exactly do we mean by "Top" or "Best"? Do we mean the top or best film photographically? (After all, we are a photographic club!) The top or best constructed film? (Why not?) The film with the most important message? (Oh, yes!) The film with the biggest impact? (That's even better!) The film with the greatest appeal? (Now that's the most important aspect!) Or do we mean the film that's best in all these aspects simultaneously? (Of course! That's what we meant all along!)

Now that's a little sloppy - we'll have to do better than that. If we are to expect any consistency in the judges' results and for other reasons we shall discuss shortly, then we must define very clearly which aspects of the films are to be considered and their relative values. (And let me say here that it is no use handing a judge a blank sheet of paper with the remark that "you know what to look for, ol' chap" and then, when his placings vary completely from those of his colleagues because he plumped for impact instead of photographic finesse, wanting to throw him out as a lousy judge!)

Now, how are we to handle the relative merits of the various aspects that constitute a film? Well, there's nothing new in this - the clubs have been doing it for years as follows:

the judges are asked to allocate a portion of their marks to photography, a portion to editing, a portion to the sound track, a portion to impact or appeal and so on. In general, this is as good a way as any - after all, the same system has been used for the last sixty years to establish the winners in the Pentathlon and the Decathlon at the Olympic Games. And the same system is in use today in the marking of examination papers - in fact, while we're on the subject of allocating marks, let's digress for a moment and take a look at the marking system of this year's Matric paper on English grammar.

Of a total of 240 possible marks, 70 marks (29% of the total) are allocated to an essay. The remaining 71% are allocated as follows: a report - 30 marks, the meaning of phrases - 40, a precis - 20, the use of words - 20, adjectives and prepositions - 20, reported speech - 20 and construction of sentences - 20.

So we are not alone with the system we use - if it works in assessing how well we can express ourselves in a particular language, then it ought to work in assessing how well we can express ourselves cinematographically.

Well, now, having agreed that it is possible to assess the various aspects of a film and that our present method of doing so is as good as any, our next objective is to decide on the relative values of these various aspects.

Now, before getting bogged down with arguments on that hoary old question "How many marks for appeal?" let's get this matter into perspective by looking at one or two examples of present day competitions.

One of the Johannesburg clubs holds a mid-year Trophy competition that is judged by a club audience of about sixty members, everyone from the semi-professional to the dear ladies of the knitting circle, in which each member votes for the film that he/she "liked best". Needless to say, the film with the greatest appeal invariably carries off the trophy.

At the end of the year, the annual competitions are judged by panels of six to eight judges who are asked to concentrate on film craftsmanship and

impact and not to be influenced by public appeal. In this way, an excellently constructed film on, say, some aspect of medical surgery or a film with a religious or political bias has equal opportunity against the film that tells an appealing story of a boy and his dog.

And then the programme committee move in and assess all the films solely on a "public appeal" basis as they assemble the programme for the public showings.

Admittedly, in practice, 99% of the prize-winning films do have great public appeal (for reasons we shall see shortly) and feature accordingly, but back at the judging stage, all competitors have been judged on their ability to construct a motion picture, which, when you stop to think about it, is the prime reason for the existence of a cine club. (Was it Confucius who said, "Many a good joke is ruined in the telling of it"?)

I think that by now it is becoming obvious that the values of the various aspects of a film depend very largely on the purpose of the competition - a judging form set up for assessing in-club advancement from beginner to intermediate level is not going to look the same as a form for judging the S.A.Ten Best.

But, before getting involved in the nitty-gritty of competition definition, let's take a closer look at this thorny problem of "Appeal". In practice at present, different clubs approach this aspect in different ways. One club asks the judge whether the film appeals to him personally and then, to prevent his personal preferences from over-influencing his final rating, holds this aspect down to 10% of the total marks. Another club defines it as "entertainment value, interest, artistic value, human interest, technical interest, ingenuity, appeal" and allocates it 25% of the total marks. Yet another breaks it into two sections "Impact or message of the film as a whole" and "Audience appeal and originality" and allocates them 33%, while yet another calls for "Originality of idea, entertaining value" and gives it 50% of the total.

The marks allocated are in themselves only of passing interest to us at the

moment - it's the definition of "Appeal" that we are looking for. I think, from the above, we can now define it as: Entertainment value, Impact, Message, Artistic value, Human interest, Originality, Ingenuity, Audience appeal and so on.

But, before allocating it marks as a percentage of the total we must bear the following in mind. Is it wrong to say that some of the appeal or impact is disguised in the other categories? Unusual camera angles add impact and the film scores accordingly under "Photography", clever choice of music adds appeal and again the film scores under "Soundtrack" or a fine acting performance gains impact points for "Production". We must be careful then when allocating points for appeal that we are not overloading this aspect unwittingly, but providing that we appreciate this point, we should be all right.

And now perhaps it's a little clearer why the 99% of the prize-winners we talked of earlier, automatically have public appeal.

Having worked this matter of appeal into some sort of perspective, let's take a very quick look at the other aspects of film construction. I think we can break these roughly into: Photography (the picture) Words and Music (the sound) and Editing (the amalgamation of the two). Definition of these aspects has not given much trouble in the past and I think we can leave them like that for the moment. (We'll return to them later when we look into the putting together of the judging sheet).

Well, we have now reached the stage where we hand over to the competition organisers, for at this stage the terms of reference of the particular competition must now be laid down.

Let's suppose that a system is required for in-club advancement from beginner to intermediate. (And note here that this better be tied up pretty tightly if different films at different times are to be judged to exactly the same standards). Here photography and editing (however superficial) are the main requirements so the organising committee settles for Photography - 70% and Editing - 30%.

Next a system covering (say) inter-

mediate level or a little higher. Perhaps sound is required at this stage and so we get something like Photography - 40%, Editing - 40%. Sound - 20%.

So we progress to (say) the average all-in Club competition. Here the organisers may feel that appeal is now a factor to be considered and they call for a break-down of Photography - 25%, Sound - 25%, Editing - 25% and Appeal - 25%.

Or, like the Club mid-year Trophy competition that we mentioned earlier, Appeal -100%, the photography, editing and sound contributing automatically to this.

And so these fictitious breakdowns demonstrate how the values of the various aspects can vary depending on the type of competition designated.

Well, after a lot of heavy breathing, we seem to have finally achieved our primary objective! We have set up a competition and defined its terms of reference! How about that! And yet, we have forgotten the most important aspect of all!

We have omitted to tell the entrants on what basis their entries are to be judged!

Harking back to that Matric paper, the number of marks each question carries is clearly stated for the benefit of entrants. I believe that a great deal of misunderstanding could be obviated if competition entry forms clearly stated the terms of reference and the proportion of marks that were to be used in the judging of the films.

And on that note of goodwill towards men, let's break for a cup of coffee.

Feeling stronger? Ready to move into phase two? Good, then let's state our next objective: To set up a method or system of arriving at the optimum consensus of opinion on the relative merits of each of a series of films.

Well, there's nothing really new in this - most of the present-day judging sheets use the breakdown we have discussed. And yet they still seem to give trouble. So let's take a look at them in some detail.

To start with, take this item from one of them - Presentation: Titles, Mood, Climaxes, Length, Planning, Acting, Choice of film or plot, Does the film achieve its object? (Max. marks 15%). Now stop for a moment and imagine that you're a judge. In the film you've just seen, the titles were bad, the mood varied but the climaxes were well handled, the length was a fraction long, the planning was excellent, the acting very amateurish and so on. Taking all these ups and downs into account, mark this section out of 15! Let's face it, it just can't be done! It's like walking into a used car dealer's showroom and without taking any specific aspects of any car into consideration, choosing "the best bargain on the floor". (That's what keeps used car dealers in business!)

Of course, you might try the following approach. Eight aspects for a total of 15 marks, you say, well that's 1,875 marks per aspect. So I'll give the titles 1,632, the mood 0,517, the climaxes 1,408, the length 0,943 and so on (doing all this in your nut as you go) so that the total out of 15 comes to 9,389! Oh yes, and they'll carry you out with mental seizure before the start of the second film!

Ah! We know that, say the organisers of one of our national competitions, so we don't ask for individual marks. We only ask the judges to rate any particular aspect as "Outstanding", "Above average", "Average", "Below average".

Now that's much better. That should be well within the capacity of any human being.

But then, to arrive at the placings, there is a little box in the lower left-hand corner with the words "Percentage mark". In front of me as I write is a set of these rating forms, duly completed by a panel of judges, for a particular film. Where one judge has allocated it five "Above average" and one "Average" rating and called up 77%, the next judge has been kind enough to raise his to two "Outstandings" and four "Above average" ratings but has marked it down to 65%. In other words, there is no direct correlation between the

Then, sneaky-like lets give each of these opinions a numerical value (from, say, 5 down to 1) and so arrive automatically at a mark for each aspect. Then our judging sheet, on the aspect of Photography, would look something like this.

lent pull-focus effects whereas the zooms had resulted in a lot of exposure unevenness. The photography aspect, then, would look something like this:

[illegible]

And so, by asking for an opinion, we have automatically arrived at a mark.

There are one or two points to be noted here. In the above layout, the maximum number of points possible is 25. This does not mean that 25% of the total marks are going to be allocated to Photography. We have to wait until we have finished the whole set-up before we decide on the actual percentage of each aspect. Be patient.

Neither does it mean that we have to use all, or any, of the aspects listed. That is up to the competition organisers.

To continue. The next major aspect is handled in the same way. Let's say this is to be Editing. This can be broken down into continuity, tempo, colour matching, length of shots, climaxes etc.

And then Sound. Now this aspect can be a little tricky for different types of film require sound, or the lack of it, to be handled in different ways. In the film "Rififi" (a French movie classic of some fifteen years ago) the bank robbers have to break through the ceiling of a room that is bugged to pick up the slightest sound and set off the alarm. Absolute silence is necessary and so, for about twenty minutes, the suspense is heightened almost unbearably by a complete absence of sound on the sound track. In a case like this, we could rate sound in our judging sheet as "Outstanding" although there wasn't any sound at all!

Finally, Appeal. Again, as we discussed earlier, broken down into originality, impact, message and so on.

Look, what we really need at this stage is a detailed list of the aspects of Photography, Editing, Sound etc. so that we can form some idea of the shape that our final judging sheet will take. How's this for a start:

Photography:

- Focus
- Exposure
- Steadiness
- Angles
- Composition
- Effects
- Lighting
- Titles

Sound:

- Choice of music (or absence of it)
- {Commentary (the words used) or
- {Script (in the case of acted films)
- {The reading of the commentary
- {The speech of the actors
- Synchronising or placing of sound
- Quality of the sound

Editing:

- Continuity
- Tempo
- Colour matching
- Climaxes
- Splices

Appeal:

- Achievement of object
- Originality
- Impact
- Mood
- Interest
- Artistic value
- Entertainment value

If there are any of these that you don't fancy, leave them out. Any we've forgotten? Add them in. Remember that this is where we tie down the aspects that we want the judges to consider, in other words, where we define the terms of reference of the competition.

Right, now we are ready to lay out our judging sheet. Let's assume it's for the average club annual competition and that each of the four main divisions above are to be considered equally with perhaps a little extra emphasis on appeal.

How's this for a starter (chart on following page).

Note that the maximum possible marks for each of the first three sections is 20 and that appeal carries 25, which is what we wanted.

Now, these figures don't add up to 100%. They don't have to. Top marks on this sheet are 85. By adding additional columns, they could be brought up to 120 if necessary. All we need is a system that will enable us to rate a number of films and then to place them in order of merit.

For, providing we are constant in the standards we set for "Outstanding, Above average etc." then our final scores will automatically be relative. It will no longer be necessary to compare one film with another - to

	Photography				Sound				Editing				Appeal				Total Ticks	MARKS
	Focus	Exposure	Camera control	Composition	Choice of music	Script of Commentary	Delivery of script or Commentary	Synchronisation or placing of sound	Continuity	Assembly of sequences	General tempo	Colour matching	Mood	Originality	Interest	Impact	Entertainment value	
Outstanding																	x5=	
Above average																	x4=	
Average																	x3=	
Below Average																	x2=	
Poor																	x1=	
TOTAL																		
PLACING:																		

say that since I gave the first film 50%, the next (which was better) is worth 62% and the third (which wasn't as good) 43% and so on. As a matter of fact, the exercise of totalling up the actual marks can be left until all the films have been rated. And because each film is judged separately against a fixed set of standards, theoretically there is no limit to the number of films that could be handled at one session.

Now, as a break from this mountain of words, close your eyes, picture some film you've seen recently, take a guess at how many marks you would have given it out of 85 and then use the above form to rate it on its individual aspects. It makes an interesting exercise.

Which is as good a place as any to break before we enter phase three of our investigations.

Our next objective, having received the judges' ratings, is to arrive at the "optimum consensus of opinion" on the final order of merit.

Now, although the judging sheets provide us with a set of numbers which we can handle automatically, it is important to realise that these numbers are the result of personal opinions and personal opinions can vary. This is why we use a panel or a number of judges.

Two people's opinion will differ, a third opinion will establish a direction of thought, a fourth will help to solidify it, a fifth will continue the process and by the time we have six, we should have majority rule.

Let's look at what this means in practice. Suppose we have a set of ratings from each of six judges in a particular competition and we set them out in tabular form as follows:

		Range Of Marks	Judge A	Judge B	Judge C	Judge D	Judge E	Judge F	Total Place	Total Marks	FINAL PLACING
Film No. 3	Mark(%) Place	(90-35)	77 2	78 4	80 2	35 4	57 1	90 1	14	417	1st
Film No. 2	Mark(%) Place	(83-38)	74 3	83 2	82 1	38 2	54 3	70 2	13	401	2nd
Film No. 1	Mark (%) Place	(85-40)	80 1	85 1	76 3	40 1	56 2	50 3	11	387	3rd
Film No. 5	Mark(%) Place	(76-28)	70 5	76 5	72 4	28 5	50 5	30 4	28	326	4th
Film No. 4	Mark(%) Place	(80-10)	71 4	80 3	70 5	30 3	52 4	10 5	24	313	5th
Total marks - judges			372	402	380	171	269	250			

One of the first things that will strike us from the results will be the variance in the number of points that six different judges will award the same film. (Let me say immediately that we don't expect these sort of figures from the system we have been setting up - but they were not all that impossible in past competitions).

With five films in a competition and allowing an average of 50% each, we could expect each judge to allocate an average of about 250 marks.

Judges A, B and C have all marked high (70% : 85%), judge D has marked on the low side (28% - 40%) while judges E and F are around the average.

We might think that those judges that marked high and low have not shown a proper sense of perspective, and that they have influenced the results. This is not so. But there is one judge whose marking is such that he, and he alone, is solely responsible for the final placings. Indeed, so much so that the other judges need not have attended the judging session! Which one, then, is he?

When, in the normal course of events, there are a reasonably large number of films to be judged, it pays to mark "right across the board" to prevent film scores falling on top of

each other. And so our well-meaning judge, the judge with the perfect average (250), is our culprit.

You see, it isn't as serious as it looks when you score high or low as long as you score all the films high or all the films low, because it's the number of marks separating the films that is the controlling factor.

You will notice from our example that the scores of judges A to E are, in themselves, separated by only a few marks in each case. Those of judge F, who marked "wide" are separated by 20 marks in each case! And so it is virtually impossible for any film coming up a few marks at a time, to "close the gap". As a result, as we see from the example, judge F's placings are the final placings!

How do we overcome this problem?

Let's look at it this way. Three men set out to establish which is the busiest street in a certain town. Mr. A stands outside his front gate at 8 o'clock in the morning and counts the cars that pass by as his neighbours leave for work. He counts 43 cars in half an hour.

Mr. B goes down to the main road at 3 o'clock in the afternoon and counts 35 cars in half an hour, while Mr. C goes out at 2 o'clock in the morning to the main arterial route and counts

only 30 cars.

So Mr. A's little neighbourhood street is the busiest in the town! Of course not, you will say, because the three investigations were not conducted at the same time. That's the whole point - when comparisons are made, they must be made on a common basis.

So, to bring all our judges' ratings to a common basis, we work on their placings and not their marks.

You see, no judge can then place any film higher than first or lower than fifth and the remainder must fall in between, each separated by one place

and hence one mark. Film No. 1 cannot be three places (and hence 3 marks) ahead of Film No. 2, nor, obviously, can Film No. 5 be more than one place (1 mark) behind Film No. 4. In other words, each judge is limited to placing the five films within a framework of five places (5 marks) - the opinion of each judge has been made equal - no one judge's opinion can now swamp the opinions of his co-judges.

Let's check this fact by returning to our judging sheet. For the moment, let's leave out the scoring of Judge F. Our results will now look like this:

		Judge A	Judge B	Judge C	Judge D	Judge E	Total Places	Final Placing	Total Marks	FINAL PLACING
Film No. 3	Mark (%) Place	77 2	78 4	80 2	35 4	57 1	13	3rd	327	3rd
Film No. 2	Mark (%) Place	74 3	83 2	82 1	38 2	54 3	11	2nd	331	2nd
Film No. 1	Mark (%) Place	80 1	85 1	76 3	40 1	56 2	8	1st	337	1st
Film No. 5	Mark (%) Place	70 5	76 5	72 4	28 5	50 5	24	5th	296	5th
Film No. 4	Mark (%) Place	71 4	80 3	70 5	30 3	52 4	19	4th	303	4th

You will note that the final placings have now completely changed. Film No. 1 is now first, Film No. 2, second and so on. You will also note that the final placing, as determined from the total marks, is the same as that determined from the total placings - this is unusual and seldom occurs in practice as we shall understand in a minute. (Note, incidentally, that in adding the placings, it's the lowest score i.e. the film with the most 1st places, that wins).

Now, let's go back to the original judging sheet (which contains Judge F's placings as well as his marks) and look at the column headed "Total Places". Now we see that, using places as our criterion, Film No. 1 again comes first, Film No. 2 second and so on.

In other words, by reducing Judge F's opinion to a common level with those of his co-judges, it becomes completely acceptable.

Note, as well, how these new final placings differ now from those obtained from the column headed "Total Marks". Film No. 1 is 30 marks "behind" film No. 3. I know this is difficult to swallow but always remember that, like candy-floss, "Total Marks" look good value for money until you squeeze them in your hand and see them for what they really are.

And that about wraps it up. I think we can say that we have achieved our objectives in a reasonably satisfactory manner but, as we said way back at the beginning, no system has yet been devised that couldn't stand

a little improvement and that applies to this system as much as to any other. So the rounding of the rough edges and the final polishing-up, is up to you.

But, before closing, let me just point out one huge advantage that this system has over any other at present in use. When, after your next competition, dissatisfied competitors come looking for the competition organisers with little hatchets in their hands, you can smile blandly, disclaiming any responsibility, and refer them to that idiot that cried havoc and let loose the dogs of war with his article on film competitions!

Another entrant to help the judging methods pot to come to the boil. This one is a beaut. Well thought out and well presented in outstanding Monk style. (Paul please your cheque to ...) For my money, this is a winner so far. It's certainly the most logical way to untangle the endless yea's and nay's on what should be considered the most important aspects of cine judging.

We would now welcome comment from others on this system. Can you find flaws or make suggestions on this score? We have heard on the grapevine that Pretoria has overcome the problem of judging and that Germiston's method has not failed yet. Let's hear from you both!

Mondeor, Cape Cine, others, let's get your opinions and methods in please. If we all chip in we'll either come up with a winner or at least give others something to ponder over - Ed.

CLUB ROUNDUP

GOT THE RIGHT CONNECTIONS?

from SUB STANDARD Cine 8 Club Durban


SOCKET CONNECTIONS FOR EUMIG USERS

Frank Smith

While din plugs are widely used on continental sound equipment, the connections on these sockets, unfortunately, have not been standardised. As this is a multiplug with 3 or 5 pins, it is quite possible to connect a microphone across the pins normally

used for a tape recorder or record player, and as the resistance value of each vary considerably, a poor recording on the stripe is likely to result.

The connections used on the din 5 pin plug installed on Eumig projectors are as follows: Tape recorders and record players both use pins 2 & 3. As other mikes may be wired to pins 1 & 2, they would not match, hence the poor quality in the recording. (The pins are clearly marked on the plugs and sockets.) Therefore, check the plug connections on mikes foreign to your equipment before using them. It might be useful to make a short lead with the connections crossed over from pins 1&2 to 3&4 if foreign mikes are frequently used.

Qualitywise, a better way than plugging in an external amplifier to the external speaker output plug, is to connect it across pins 2 & 3 on the line output plug, this is the socket on the right hand side, and marked with a . The signal is now taken after the pre-amplifier, and before the Volume control, which allows tone & volume to be controlled at the external amplifier, instead of at the projector. The sound quality is improved considerably, and this arrangement should match most modern amplifiers, as the projector output is rated high enough to take them with safety. (100 K Ohms-450V.)

For those of you not partial to fiddling around with plugs and soldering irons, most leads can be bought ready made at your local radio shop. Alternatively, they will soon make one up to your specification.

Better still, Eumig has brought out a set of 5 adaptors plugs, and a cord complete with a 5 pin din plug at one end, and a 2 pin plug, similar to that used for the speaker at the other. This side of the cord plugs into one end of the adaptor plug, and an infinite variety of connections can be obtained. This is not a gimmick! It is a very useful accessory when wanting a particular plug connection in a hurry. Furthermore, the 2 pin plug can be turned around to fit two other holes in the back of the adaptor plug, giving a different connection at the pins. A set cost about R3.50 some time ago, but is probably a



little more now. I have since added a telephone jackplug to the set, which I bought separately as this is the one connection not included in the set.

Believe me, this is real value for money, and a useful addition to anybody's recording equipment. It also eliminates all those separately made up connections and cables.

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SECRETS OF PRESENTATION from Bloemfontein Camera

SPOTTING

The small white spots, which appear on prints caused usually by a dusty negative carrier in the enlarger, can be quickly removed by one of three methods:-

- (a) filling the area with water colour
- (b) filling the area with dye
- (c) pencil

Of these, the first is probably the best. With a little practice even the beginner can fill the spot with a matching pigment that is more or less impossible to detect.

Pencil work too is easy to learn but does have the limitation that it is only suitable for prints of lustre or rough matt surfaces.

Dye retouching is much more difficult to master, as once the dye has been applied it is almost impossible to remove.

COMMENT

Print finishing should never become a substitute for careless work. Its techniques should only be used to further increase the quality of a technically acceptable print. If blemishes and marks are continuously being experienced then the causes should be traced and the faults eliminated.

TRIMMING

Careful trim ming can help to improve the composition of a print and improve its presentation. There are available two distinctly differing types of cut, the deckled edge and the straight cut. The deckled edge trimmer is invariable of the guillotine type while there are many different types of the straight edge version. The rotary trimmer of the straight edge is proving very popular with both the professional user alike, but is limited in as far as the thickness of material

it can cut. When a print is mounted on to a really thick card, the Straight cut guillotine is usually considered to be the better unit.

MOUNTING PRINTS

Mounting, like finishing is one of the most important factors in presentation. The choice of support for the print can be varied from metal to cardboard depending upon the use to which the print is to be put.

Undoubtedly, the most popular of all methods of mounting is by means of dry mounting tissue and a hot press. The mounting tissue is impregnated with shellac which melts around 60°F. A sheet of this tissue, which is the same size as the photograph, is tacked to the back of the print with a hot tracking iron. The print with the tissue is then trimmed to the required size ensuring the tissue does not protrude outside the area of the print. The print is now laid upon the selected mounting board and placed in the desired position. Once the print is in place the tracking iron is used to ensure the tissue to the mounting board usually by the corners of the tissue. This procedure results in the mounting tissue being fixed to both the print and the mount holding the print in the correct mounting position. The print and mount are now placed into a dry mounting press which has a heated platen.

Before actually mounting the photograph, a protective sheet of blotting paper or some similar material, is placed over the emulsion side of the photograph and the platen is then brought down on the print.

The temperature of the heated platen is important - if the temperature is too high the melted shellac will be absorbed by the print and the mount without bonding them together. Should the temperature be too low, the shellac will not melt and again the two surfaces will obviously not bond together.

It is this problem of temperature which causes the non-professional user so much trouble as it is unlikely that he will own his own press and very possibly will use the domestic iron for the purpose. If this is the technique to be adopted, extreme care must be exercised to ensure that the surface of the print does not get marked.



A method that can be used with a fair degree of accuracy is to use the type of domestic iron which has a thermostat built in for the temperature control. This should be set for medium heat. Place the iron in the centre of the print and using a fair amount of pressure, push towards the corners. As with the big mounting press, the actual emulsion side of the print should be protected by a sheet of blotting paper.

* * * * *

BOOKS ON PHOTOGRAPHY from Nelspruit Film Klub

Are always a welcome present for anyone interested in this form of art.

One book which you might add to your "wanted" list is KAVANGO by Alice Mertens., published by Purnell and Sons. It was recently reviewed in "Photography and Travel".

Miss Mertens is South Africa's only lady professor in Photography at the Department of Fine Arts in Stellenbosch. She is a distinguished photographer and a sensitive visual artist. Her travel books are favourites here and abroad. This latest edition, a flat art-type book describes life in Kavango, a remote area in South West Africa. The Kavango river dominates life in this undisturbed and peaceful part of the world. Palm trees, baobabs, fishermen, woodsmoke outside village huts, a parish priest in full regalia being ferried across the river in a dugout canoe. All this and lots more is captured by Miss Mertens as a photographic artist. She concludes the book with the sentence:

"May it serve to show future generations, when most of these tribes have disappeared, what life was like in the Kavango territory."

Anyone interested in Southern Africa should add this book to their library.

* * * * *

INFINITY AND OTHERS

Cedric is impossible. It took at least half an hour to get the stupid fellow to stand still to have his photograph taken. Cedric of course

is a coathanger and a wig stand, dressed in shirt and blazer and hung on the cupboard handle. 'Tis he in the photograph yonder sporting all the badge paraphernalia. So before somebody yells how crazy this looks we've told you he's a dummy, set up for infinity.

Sporting his blue infinity tie with its single silver motif you will note his raised sleeve showing off his super silver infinity cuff-links. Moving to Cedric's blazer lapel you will see the silver infinity badge for ladies (or Gents). Notice the two P.S.S.A. badges? The larger one on the left is the old badge. Flanking it, on the right is the new, smaller badge which fits with a spike through the lapel with a fastener at the back. The new badge looks considerably neater and less obtrusive. It can of course also be used as a tie pin. Want one? They are obtainable from our Secretary, Box 2007, Johannesburg 2000, drop her a postal order and a letter.

Clubs how are your infinity stocks? Don't decide you're going to award six one evening and find you've only got five! Build up your stocks by ordering from the same address, Box 2007, Johannesburg, 2000.

P.S.S.A ties. A plain tie bearing a single P.S.S.A interwoven badge. Before the prophets of doom start rattling the bones, let us hasten to add that this idea came from members at Congress who asked if we would produce it. It will probably cost around the same as the infinity tie, but... Before we go any further let's hear from you on colours. Maroon, blue and black are serviceable and reasonably neutral enough to match with most things, but what about your views? Remember only the more colours we go for the higher the price could rise.

* * * * *

HONOURS & AWARDS

Confusion reigns since we last published the closing date as January 15th. It should of course have been January 31st, but to a certain extent a magazine is like a computer. The information that gets fed into it is the information that gets printed.

Anyway, our apologies. Honours and Awards have always closed and will always close on January 31st and June 30th. So be it!

* * * * *

M.P.D LIBRARY

16MM at 19th January, 1976

The following films are available on receipt of the fees specified. Please state date by which films are required and they must be returned within 3 days of the showing by Insured Parcel Post, in the container supplied, at your expense. Please state alternatives in case your first choice is already on circuit. Films may only be hired by P.S.S.A. members or clubs.

1. A Handful of Earth by Dr. Julius and Mrs. Sergay.
History-S.A. Boer War and the first Prime Minister Louis Botha
Colour-24 f.p.s.-23 mins, Optical Sound R2-00
2. Saga of a City by B.T. Smith
Historical scenes in Johannesburg revisited
Colour-16f.p.s.-16 mins
Full width Magnetic Stripe R2-00
3. Prodigal Son by B.T. Smith
Story film of a young boy running away from home
Colour-16f.p.s.-16 mins. Full width Magnetic Stripe R2-00
4. Feathered Heritage by Geoff Stirk and Wim Spronk.
Documentary on Birdlife.
Colour-24f.p.s.-20 mins. Full width Magnetic Stripe R2-00
5. 1002nd Night by Pierre Robin
Story/Documentary on Snake dancing from France
Colour-24f.p.s.-15 mins. Full width Magnetic Stripe R2-00
6. Tomorrow's News Today by Jabula Group, Germiston
Fiction - Horse racing - drama with a twist.
Colour-24f.p.s.-10 mins. Full width Magnetic Stripe R2-00
7. Escape, by Alan Lavender
Fiction - Young boy escaping from life; from England
B & W-24f.p.s.-12 mins. Optical Sound R2-00

8. Eulogy by O'Connell Driscoll
Symbolic film from U.S.A.
B & W-24f.p.s.-15 mins Optical Sound R2-00
9. Nothing to get Hung about by Walter Barnard
A man keeps an appointment with surprising results
B&W-24f.p.s.-7½ mins. Optical Sound R2-00
10. Marketa by Frantisek Blizek
A love story from Czechoslovakia
B&W-16f.p.s.-26 mins. Full width magnetic sound R2-00
11. Kidnap Mirage by the Florida Cine Club
A light hearted comedy
Colour-24f.p.s.-4 mins. Magnetic Stripe R4-00
12. Things Could grow here, you know by Terence Hammond
A symbolic film
B&W-24f.p.s.-20 mins Optical Sound R4-00
13. The Four Seasons by Dr. Cyril Coulon
A documentary on the seasons
Colour-18f.p.s.-18 mins. Magnetic Stripe R4-00
14. Easy Come, Easy Go by Terence Hammond
A symbolic film
Colour-24f.p.s.-13 mins- Magnetic Stripe R4-00
15. Focus on Birds by Frank Weber
Documentary on Birds
Colour-18f.p.s.-18 mins - Magnetic stripe R4-00
16. The world of the mantis by Wim Spronk
Documentary on the life-cycle of the praying mantis.
Colour-24f.p.s.-21 mins-Magnetic Stripe R4-00

* * * * *

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PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA

21 DAY TOUR

OF

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RETURNING 24TH SEPTEMBER '76

R975.

(subject to confirmation and based on present prices)

(single room supplement R75.00)

AS PROMISED A FULL DESCRIPTION OF THE PLACES TO BE VISITED HAS BEEN PREPARED BUT UNFORTUNATELY WAS RECEIVED TOO LATE FOR PUBLICATION IN THIS ISSUE AND WILL THEREFORE HAVE TO BE HELD OVER UNTIL FEBRUARY.

THE FOLLOWING HOWEVER IS A PRECIS OF THE ITINERARY:

ISTANBUL - ANKARA - CAPPADOCIA - KONYA - MANAVGAT - HIERAPOLIS - KUSADASI - IZMIR
- ISLANDS OF CHIOS AND LESBOS.

TRANSPORTATION WILL BE BY MERCEDES MOTOR COACHES AND HOTELS WILL BE THE BEST AVAILABLE WITH PRIVATE BATHS THROUGHOUT.

PRICE INCLUDES FULL BOARD ON THE TOUR OF TURKEY, HALF BOARD ON THE ISLANDS AND BED & BREAKFAST IN ISTANBUL. ENTRANCE FEES TO PLACES VISITED ARE INCLUDED AND A GUIDE/COURIER WILL BE ASSIGNED TO THE GROUP.

INTERESTED PARTIES ARE REQUESTED TO COMPLETE AND RETURN THE FORM BELOW TO ENSURE A PROVISIONAL BOOKING WHICH SHOULD BE CONFIRMED AS SOON AS POSSIBLE BY REMITTING A DEPOSIT OF R50 PER PERSON, REFUNDABLE UP TO SIX WEEKS BEFORE DEPARTURE. FINAL PAYMENT REQUIRED FOUR WEEKS BEFORE DEPARTURE.

NAME ADDRESS

NAME

NAME

NO. OF PERSONS SIGNATURE

TO: L. LUCKHOFF,
P.O. BOX 2007,
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2000